CITIES-OPERA ON 'THE MERCHANT' FAILS THEATRICALS IN FOREIGN

Beecham's Young Son Failure as an Opera Composer

Kin of Knight Has Work on 'Merchant of Venice' Produced.

By JOHN M'HUGH STUART. Special Correspondence to THE NEW YORK HERALD.

New York Herald Bureau,) London, Nov. 18. New York Herald Bureau.
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HE Bard of Avon suffered severely this week in what should

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France's idols of the stage. Mingled

The whole that is beautiful. While Mile. Sorel does not wear her the whole the art on her sleeve, she is nevertheless one of the most generous of women.

Appeals for help are never made to her HE Bard of Avon suffered sehave been reverent hands.

hopes are expressed of a continued successful tour and an early return to her Paris audiences.

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Beecham, founded upon the "Merchant called the most beautiful woman in the arrical record, Cedil Sorel was given of Venice."

The world is sadly missed here at a the Legion of Honor by the Government, and this was made the occasion of a big of Venice."

The youth is a son of Sir Thomas Beecham, who has given most of his material record, ceel gain france of the companient of th

Beecham made one pretty song in the last act, but that did not make up for an evening that set the audience to tittering at the wrong moments. The first night was a great affair of sh puff, with a couple of minor royalites present and all of Beecham's friends heartly applauding. The most charitable construction to place upon the till timed venture is that it was due to the blind maternal pride of the boy's American mother.

The other interesting event of the eek was Marie Lohr's production of a ew Alfred Sutro comedy, "The Laugh-ing Lady"—and there will be many, nany laughing ladies at the Globe heater while this delightfully epigrammatic comedy remains. This is the thing in which the British stage excels. Yet it goes seeking for American bedroom and French "flancee" farces! But perhaps the genius of a people can' expected to bloom six times nightly and two matinees a week in forty theaters at once.

But what a relief it is when that genius does bloom! There's nothing very serious about this play. There isn't a drop of new art whatever that any place back of the proscenium ch. But there's Marie Lohr herself, arkling, vivacious, tempting, humor-is, ciever, for a moment or two path-ic, but never forgetting for a single oment that she is one of those British owner who no metter how well they

It begins with a dinner party where a famous King's Counsel (Godfrey Tearle) meets by ill chance the lady whose reputation he has torn to shreds earlier that same day when she took the witness stand as defendant in her divorce trial. He had torn it so effectually that her husband got the divorce.

whose reputation he has torn to shreds earlier that same day when she took the witness stand as defendant in her divorce trial. He had torn it so effectually that her husband got the divorce. So, in revenge, she laughs at the great K. C., the greak K. C. falls in love with her—and she falls in love with him. But however the cross-examination affected the judge and jury in convinced her former husband that-she was innocent, and he comes next day to lay his heart at her feet once more. She rejects it, and then comes the great K. C.'s wife to plead with her that as they both love him and both want to save his career the only thing for her to do is to become his mistress while she remains the complacent wife. And here's where the Sutron turn comes. He makes this situation so credibly, so delightfully absurd, that they both decide the crimson path is not for them, and go back like decent, sensible people to their allotted tasks.

His appeared in 1993 in "L'Amour des Betes." She remained with the Odeon for three years and in July, 1901, starred as the Marquise d'Aubry in 'Les Effontes,' by Emile Augier at the Comedie Francaise.

She has been a member of that theater ever since. Here she created "Le Demi-Monde" and "L'Aventuriere"—probably the biggest success of her career. She was officially engaged by the Comedie Francaise to play "grande coquette" holes biggest success of her career. She was officially engaged by the Comedie Francaise.

Mile. Sorel's determination to make good, however, prevailed and she won out. Now she is equally able to play comedy or drama, a considerable accomplishment in France.

In private life Mile. Sorel is probably one of the most affable of women. She is endowed with an extremely strong will. She retuses either to use or understand the word impossible. Nothing for her to get the probable will be made to be a supplied to the probable will be made to be a supplied to the complex of the made the former.

friends to plan a regular French season in the near future. Last week they held the Collseum audience through two acts of Mollere's "Tartuffe." I heard it from the gallery, where I am sure not five percent, of the audience knew a line of French and where it was difficult enough to hear English spoken on the vast stage below. But even that Collseum gallery crowd sat in rapt attention watching the eloquent mimiery of these French artists. They knew instinctively when to laugh. It was a great test of the carrying power of the classic French method. Bernhardt, of course, could beld as English speaking audience.

when to laugh. It was a great test of the carrying power of the classic French method. Bernhardt, of course, could hold an English speaking audience. The Guitrys have held English speaking audiences most of whom knew enough french to 'oliow. But this was a vaudeville audience. It might have been the Palace or any big variety house in New York on a Seturday aftermoon. That looks like "actin"!

Nikita Balieff may be glad to learn that the artists who refused to come to London with him when he moved the Chauve-Souris troupe from Paris hither two years ago have at last capitulated. Learning of the fabulous fortune Nik is making in New York they have found terror s manager and are coming across the Chainel. They say now, modestly enough, that the reason they didn't come in the first place was that Nikita wouldn't pay the salaries they asked. So, of course, they add, we're very much better than the people he eventually got to go with him.

Another interesting French importation will be "Arlequin." There has been a year-long fight for the English producing rights and it is now reported that De Courville has secured them family and that this success fou will soon be seen on the London boards.

"BUTTERFLY" IN BROOKLYN.

"BUTTERFLY" IN BROOKLYN.

"Madama Butterfly" will be given by the Metropolitan Opera Company at the Brooklyn Academy of Music on Sat-urday evening, with Mmes. Easton, Ar-den and Perini and Messrs, Chamlee, Scotti, Gustafson, Paitrinieri, Audisio and Reschiglian, Mr. Moranzoul con-ductions.

Sorel's Tour Here Interests Theater Circles of Paris

Success of French Actress in America Is Enthusiastically Discussed by Her Associates-Critics and Authors Are Again at Loggerheads.

America is not limited to the cighteenth century style. She loves all that is beautiful.

Born in Paris of modest parents, Celine Soeur, as she was known until she appeared on the stage, took lessons from Delaunay, one of France's foremost professors of declamation. Her first appearance in Paris, was at the Varietes on the boulevards, and from there she went to the Vaudeville, a neighboring house. In both she excelled in those "drames sacree" which were then in favor in Paris.

Delighted in Difficult Roles.

. Her first great success, however, came when she played the part of the Queen of Naples in "Madame Sans-Gene." This role, which has been the stepping This role, which has been the stepping stone to fame of many famous actresses on the French stage, immediately drew attention to her, and it became practically certain that her hope of becoming a member of one of France's national and subsidized theaters would be fulfilled. Meanwhile Sorel went from success to success. The past difficult success to success. The most difficult roles pleased her. She delighted in

To-day she specializes in roles of a "grande coquette." Nothing pleases her more than stepping into fine clothes and sarcastically rebuking (on the stage) all advances made to her. Her carriage and personage are well suited to such roles.

Her rapid rise to fame in boulevard theaters and the keen competition which developed between theater managers to possess such a star in their casts finally attracted ministerial attention, and it was decided that plays and roles should be found for her at the Odeon, where she first appeared in 1898 in "L'Amour des Betes." She remained with the Odeon for three years and in July, 1901, starred

Ike decent, sensible people to their allotted tasks.

Many Bright Epigrams.

This might be dull and it might be silly. But Mr. Sutro is a perfect master of the craft of the stage. Exits and entrances move so smoothly, dialogue is so brilliantly strewn with epigram—half London is quoting such things as "You can't have your cake and divorce it"—that the whole is a delightfully titivating satire on good manners and a vast ing satire on good manners and a vast encouragement to good humor with all the world's tragic problems.

"The Cenci" passed so successfully through its first two special matinees that Miss Thorndike has decided to put it on regularly as the evening performance next week. The venture, in view of the play's unsavory lasis, thus to be submitted to the wider public should

ance next week. The venture in view of the play's unsavory basis, thus to be submitted to the wider public should be most interesting.

The venture of the Comedie Francaise players at the Collseum was so successful that M. and Mme. Slivain have at last been persuaded by their English friends to plan a regular French season in the near future. Last week they held.

plays. She believes in being surrounded by objects which remind her of her work. A connoisseur in art, and because most

AMUSEMENTS.



New York Herald Bureau.)
Paris, Nov. 17.5

T NTEREST in Cecile Sorel's tour of ceives and entertains the elite of French

AMUSEMENTS.

Scores and scores of letters of constratulations are pouring in on Sarah Bernhardt in celebration of the hundreth performance of "La Gloire" by Maurice Rostand. The only regret expressed is that Sarah is obliged to leave her theater to fulfill her contract in Italy. Her return is awaited with eagerness, when she is to appear in Sacha Guitry's new play, "Adam and Eve."

Masswalle Sacha Guitry, probably the

AMUSEMENTS.

AMUSEMENTS.

- AMUSEMENTS.

This measure was introduced by Henry Bernstein when he presented "Judith" dischess densuing admirance. When "Feer Cynt" leaves the Mogador being at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the doors should be closed at \$2.5 callinated and probably taken from "La when the probably the the doors should be closed at \$2.5 callinated and probably taken from "La when the probably the probably the probably the probably the probably the probably the probably the probably the the probably the probably the the probably the probably

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AMUSEMENTS.

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Joseph Feyer and his Hungarian Ensemble are playing at the Palais Heaux Arts each evening at dinner in the Gold Room.

Miss Gilda Gray is having a huge success in her new midnight offering at the Rendez-Vous, which she calls "The Wild Village." Richard d'Asir has built a most unique interior and miniature stage for the supper club. He has added a novel touch by making a score or more of his impressionistic caricatures of patrons at the Rendez-Vous.

AMUSEMENTS.

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